

# CONSTRUCTING A CYBER DRAWING VISUAL RHETORIC WITHIN THE MORPHOLOGY OF ART DISCOURSE

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The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to morph art ontology per subject and object towards greater elasticity between effective means and visual affect. Accordingly, a spatial plasticity of language in terms of point, mark, line, plane volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bal (2001 p.44) "[Topology destroys linearity by making embedding, not sequence, a principle of narrative time - a body within a house](#)". Thus we may interpret her neologism of topology as the facultative projection of point of view configured into rhetoric (traditionally defined as ethos, pathos and dialectic or more availably: context, expression, and discourse).

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality which effect metamorphosis simultaneously in mind and matter through drawing.

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Why pursue Rhetoric? Drawing has to do with movement in mind and world. Because of this effectively philosophic dimension my drawing interests per se are to approach the conditions of art experience through traditional rhetoric defined as "pathos, ethos, and dialectic" in their capacity of appreciating issues of identity, usage and being within their correspondingly structural poetics. These means enable elasticity of logic to meet the plasticity of form, given that plasticity means integrative, global approaches of configuration. Such a juncture of metonymy or substitutive multi-valued trace elements of complex associative character are achieved in cyber space through photographic drawing software which I have termed metamorphic in scope and content. (Degas is the obvious early exemplar in his own way of combining wit and photo references. In his use of unusual configurations he bestows a figure of visual speech through his use of the human figure because of the fact that to see is as his drawings suggests, to envision, and likewise to "model" a kind of speech act thereby.) Such visual rhetoric draws on metamorphosis through the trace elements of traditional drawing modes, moods, materials and strong interpreters as contextually situating inquiry within emergent form. (Visual wit, for Degas, is a transformative lens of rhetorical structure.)

Abelard indicated in *Sic et Non* (*Internet History Sourcebook, 1998*) that language use requires multiple levels of approach, and similarly Robert Smithson (*Flam, 1996 p.95*) observes that "*All Language becomes a collection of sites*". Therefore rhetoric has come to gather up the threads of fate in the sense of approaches accorded the dimension of thought experience as composed through derived fields of heuristics, hermeneutics, semantics, narratology, semiotics, psychology, phenomenology (as sign and symptom), deconstruction, epistemology, cryptology, all of which in their own ways and collectively enable a status of

Information architecture agenda as being a kind of “spin.” Language is, as Rhetoric reveals: poetics embedded in poesis and the complement is poesis enfolded in poetics. These exist according to mind following the diverse states of the world in motion... my own neologism for these terms are “psychological colloids”... as being meta levels of morphology; this means metamorphosis identifies experience as generating experience as recognized to abstract narrative levels ( as in morphology). My own style uses carpentry forms, which as mortise and tenon are symbolizing drawing itself, as a topology of rhetoric in which I improvise an abstract language of architectural form. This is different than topography of Brutalism such as Vidler (2008) associates with John Mchale and Richard Hamilton, as being discursive to a statistical semiotic. The difference is that the skin of experience in my reference exists at a morphed level in which the discourse of ethos and pathos inform towards qualitative parameters of which multi-valued trace elements yield a whole greater than the sum of the parts. The matrix is not transcended but morphed on meta-level. Essentially then, this is a metamorphic cognition rather than dialectical oppositions between paradigms only, therefore phenomenology is more than embodied form.

The idea that metamorphosis per meta- levels of the phenomenal is part of the cognitive mind in movement is the key element of my interest in rhetoric. How can rhetoric situate meta-morphology as visual rhetoric? In the following visual examples I will approach the question by relating the case by case strategy of translating a traditional verbal rhetorical device into visual space, thereby relating my cyber /virtual medium as a transformative plane of experience, which these structures I create allow me to describe as an emergent virtuality.

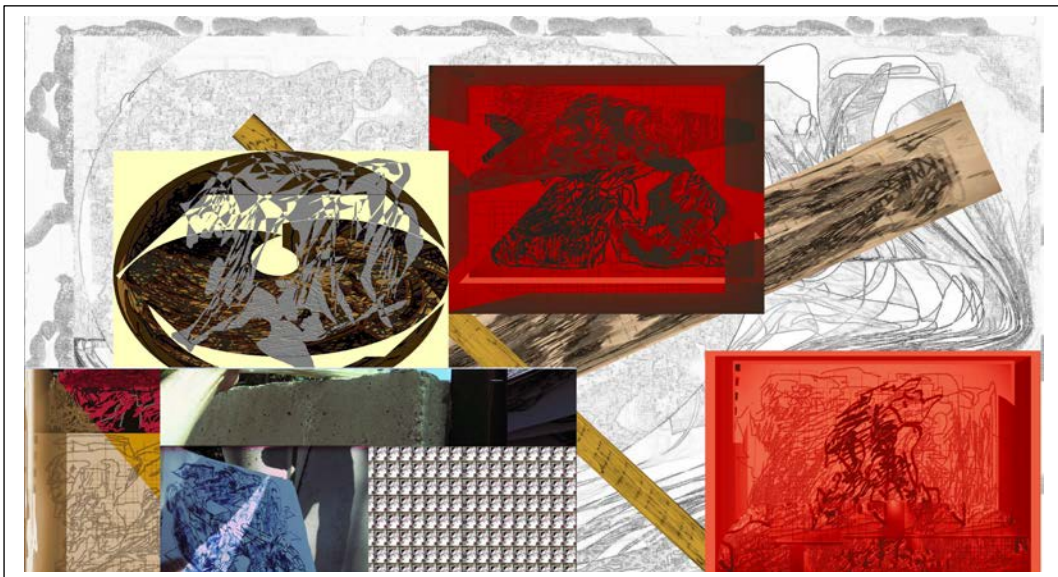
If we consider apperception of Kant via the statement Heidegger attributes, (1992 p.138) *“the conditions of the objects of experience are simultaneously the conditions of the objects of experience”*, the phrase can be seen as indicative of rhetorical “verba” per subjectivity and objectivity between mood and mode. I cite this as a principle of creating subject matter out of dimension. Rhetoric is the art of finding and creating dimension as an effective communication principle of morphology, topology, topography and the vectoring therein of “spin” (affective agenda and effectuating agency via expression and its proxemics.)

As I see it, the word “dialectic” ( of “dialectic, ethos, pathos”- per the traditional definition of Rhetoric) is a word implicative of a rules driven ethos. In fact ethos as referring to credibility is thereby guarantor towards qualitative parameters fulfilled by that expression around which rhetoric arranges the term “figure”; meaning unusual arrangement, at least on one level . On another level it is in league with “configuration,” i.e., finding dimension, given that dimension also conceals dimension as it builds. Therefore the word “dialectic” has a shadow, namely “discourse,” which can be defined as expression through both an imperative sense of personal interest and shared subjectivity. Rhetoric in particular is implicative of the objective mode and subjective mood of dialectic and of discourse as simulacra. Aristotle’s reformative use of dialectic ( paradigm contrasts) was bracketed by ethos and pathos as shadows tempering nominal logic with expressive discourse; these reflect and extend

poetics of earlier philosophy he admired in the Pre-Socratics, even within his reform, just as Plato very often focused on Heraclitus as in for example the “fire” of the cave allegory...

In the following drawings I will address building a visual rhetoric in relation to the terms: Chiasmus, anacoluthon, figure, horismus, locution, metonym, noema, opening, paradiagma, paranomasia, alloisis, amplification, apakoinu construction, aposopesis, delivery, ellipse, syllepsis, enallage, parachesis, polyphonic, semantics, toposhesia and verba as follows...and all of these are placed within my own “semiotic niche”- (*semiotics encyclopedia online 2012*) a term I borrow from biology which means how creatures use their environment as resources and which therefore has a kind of potential, for example, to replace Marxism with a different sense of resource. My art finds a third reincarnation of the term to mean how within the virtual realm a signifier finds trace elements of previous usage taken to a transformative plane in the particular art of drawing.

### -1- Chiasmus



In Rhetoric chiasmus: (a-b-b-a structure such as Heraclitus phrases (*Khan, 1979. P29*) “uncomprehending they hear like the deaf, the word is their witness absent while present”). Phillips (2000) indicates Lacan used the mode in his mathemes by reorganizing Saussure’s indication of the subconscious as signified. Lacan alternately proposed the subconscious as being the active agent, thus in a kind of verbal version of mathematical cross-multiplying: subconscious/signified: Signified/subconscious was his “matheme.”

Both Badiou (1997) and Wong (2010) have commented on Lacan’s connections to Heraclitus via his interest in discourse, Wong observing towards a discovery of chance as a principle, and Badiou towards non-relation in the sense of the need for a “chain of

*signifiers*” as Phillips relates Lacan. The chain of signifiers is thus, according to Williams, indicative of metonym per a role of substitution and opposed to the over-determination of metaphor... I term this process “multi-valued trace elements.”

In the drawing I have such traces in conjunction with the diagonal in its particular comport as symbol for space. However, the spatial diagonal is alternating the case of block become labyrinth to that of the labyrinth as block, the first instance composing a status of enfolding, and in the second a kind of entropy. This last then can be seen as the road out of the labyrinth while disorder collapses into order rather than order into disorder. Thus the rhetoric is towards the drawing “attack” as the hand’s compression of shapes motivated by the empty space in the center of the hand via muscles grouping around the palm. I find this suggestive of a spatial poetic between labyrinth and drawing activity. The poetic ... generates a metamorphic response to the spatial diagonal and relates to the computer sleeve’s transformative arrival at a plane surface. The form has a quality of mapping itself (torus) in alternative modes around the spatial diagonals. A torus as bullnose form belongs to the history of the scroll (to become Papal bull for example, and later “bulletin”). In this drawing the sense of travelling through the cyber scroll is interrupted by the alternative pageant of pagination, i.e., the way a group of drawings of different sizes, if rolled into a scroll, will spontaneously shuffle because the different sizes lap and overlap - thereby doing the equivalent of “cutting the deck” when one shuffles the cards. The technique here is that of compressing information by altering the size of a drawing, compressing status from broad rectangle to a thin one in which then, the same “information architecture” does in fact scroll and shuffle the object as a meta level of virtual drawing. The idea of such shuffling is referred to in formal semiotic structure by Seaman (2014. P.131) in his neologism of the “*recombinant aesthetics*” by which he refers to multi-siting of software as immersive, generative and interactive, therefore variations on topos, pathos, dialectic as in the organic sense Eugini (2011. P.3) terms a “neurological model of semiotics”.

-2- Apokoinu Construction - pertains to sentence structure in an antique mold which drops connectives, similar in logic to Chinese writing which also dispenses with them... for example in Chinese a pictogram of house and one of sheep must be combined logically, house with sheep, house of sheep, sheep house , according to context. Apakoinu construction might state - "It was the sheep came through the door," i.e., omitting the connective "which." In the following drawing I abruptly displace a serial sculptural looping within a rectilinear context towards a kind of ovoid landscape space. The form itself justifies either viewing as the simulacra of the cyber circuit and screen projection, as though to say "it was the loop made the frame." The shift in perspective is deliberately abrupt and unexplained - giving explanation over to the core unit of drawing, i.e., the improvised loops of architectural joinery cognates. The ethos of drawing as an information unit achieves metamorphic content in which its own immersive context shifts scale.



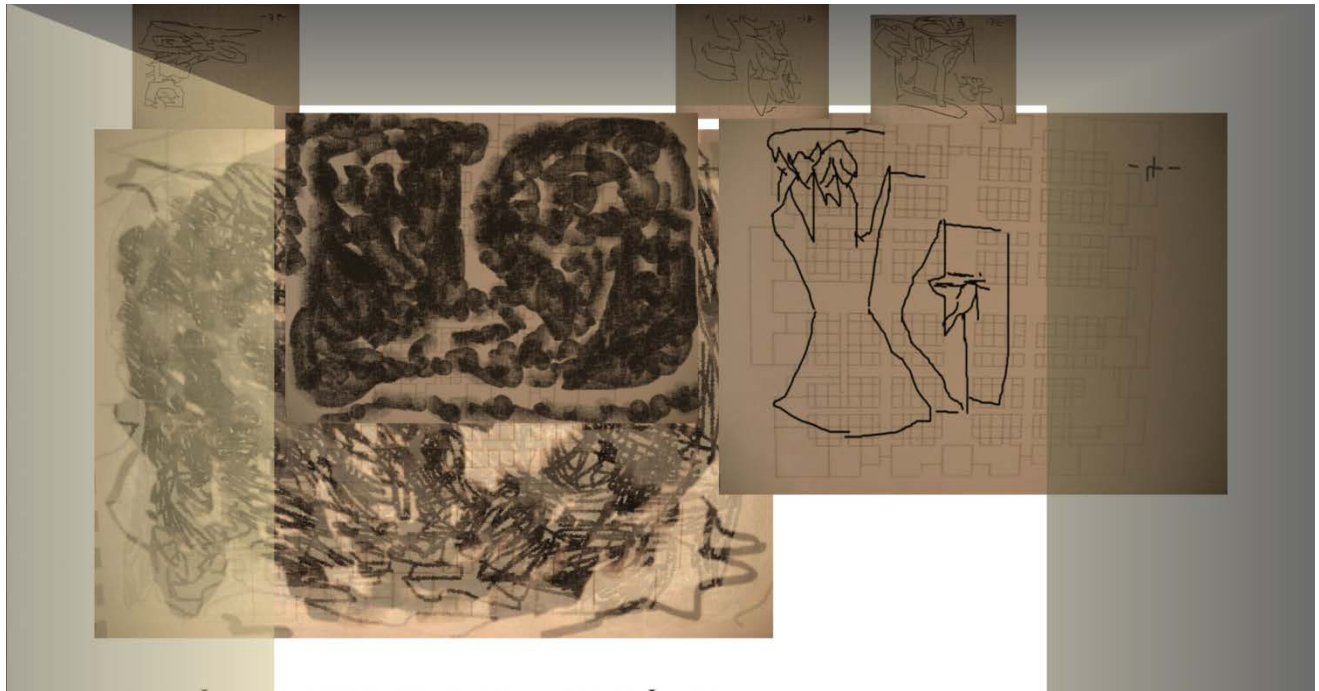


-3- Ellipsis - carries the meaning of suppressing verbal structures as in a note taking mode...or the famous 3-dot style... In the drawing below I have created a framing form as a rhetorical device in which framing that pertains to period photography within the computer software is related to drawing photographed out of hand in an external environment .This has a tunnel like quality, and has been computer modified so that there is dual sense of being in camera, i.e., the domain of the camera and the more generalized sense of the interiority of a structure.

The information suppressed in the open framing is co-defined by the other site. The pathos of the drawing hand interrupts the camera, and also the drawing software gives a sense of metamorphosis to forms within modes of period photography relative to the drawing. Drawing invigorates subjective discourse in relation to objective modes contemplated through the dialectical objectives of presentation between architectures and camera. Subjective discourse looks towards topologies as gaining ground, objective dialectic yields ground progressively to context.



-4- Opening - according to Rhetoric the opening is the strong beginning of a presentation. In the case of the work below the idea is to pun the idea of an opening as it pertains to the joinery forms and I adapt them to then make the subject matter of my drawing reflexive, i.e., to represent the act of drawing itself.



The interest which the drawing represents towards the physicality of an opening calls upon the fluidity of drawing motion. In the particular context of cyber drawing as a mapping of movement in which the structure of experience is conditioned according to the cyber medium motion sensor multi-valued trace elements of the material world then become a haptic dimension of the drawing. The topos of a relationship between material and virtual world are accordingly within the ethos of such a motion sensor (cyber drawing software) introduced into what now becomes the object. The metamorphic value of the drawing as object, specifically a "drawing" in relation to its subjective mode, i.e., the conscious state of such drawing, is implicative of expressive content similar to "antimetabole." This last and also rhetorical term is a variation on the word chiasmus in which lexical order is reversed as in "I run on the road through the forest": "through the forest I run on the road." Accordingly this suggests as well the relation of subjective discourse to objective dialectic - the one the shadow of the other as each transpose between subjective and objective states of mood and mode.



-5- Noema, meaning being deliberately obscure :

One finds traces of this word in the Noumenon of Kant (“ things in themselves”) ( 1952 p. 29) and it's antinomy - phenomenology ,i.e., sense evidence of the world - signs and symptoms as it were. The drawing below considers the parable of Kant previously cited by Heidegger (1992.p138) *“The conditions of experience are simultaneously the conditions of the objects of experience.”* How will this fare when the experience is a manifold - both complex and embedded? The Kantian conditions are transparent, while the manifold is opaque. I have built a deliberate obscurity into the drawing work below of which a large archive is constructed upon the canonical drawing series, and then this large number of drawings, at least 509 all told, are used as masks and create together a single image.



The sense of pathos that adheres to such a manifold receives expressive relief through what appears to be a simplification at the level of a provided example.

-6- Figure - In Rhetoric the term figure or unusual representation brings forward the resources for creating variety as projecting the topology for viewing the topography of created event from the event markers of its morphology - a development: just as time accrues to an event in terms of its own sense of localized continuity; so focus on a configuration will then be that mood and mode which work together to relate a completeness which in retrospect poses its parts. The sense of leverage towards the perception that pertains to generating experience composes vision as visualization, and accordingly to see is already a speech act in the essence of selection yielding a manifold.

Figure– unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing ■

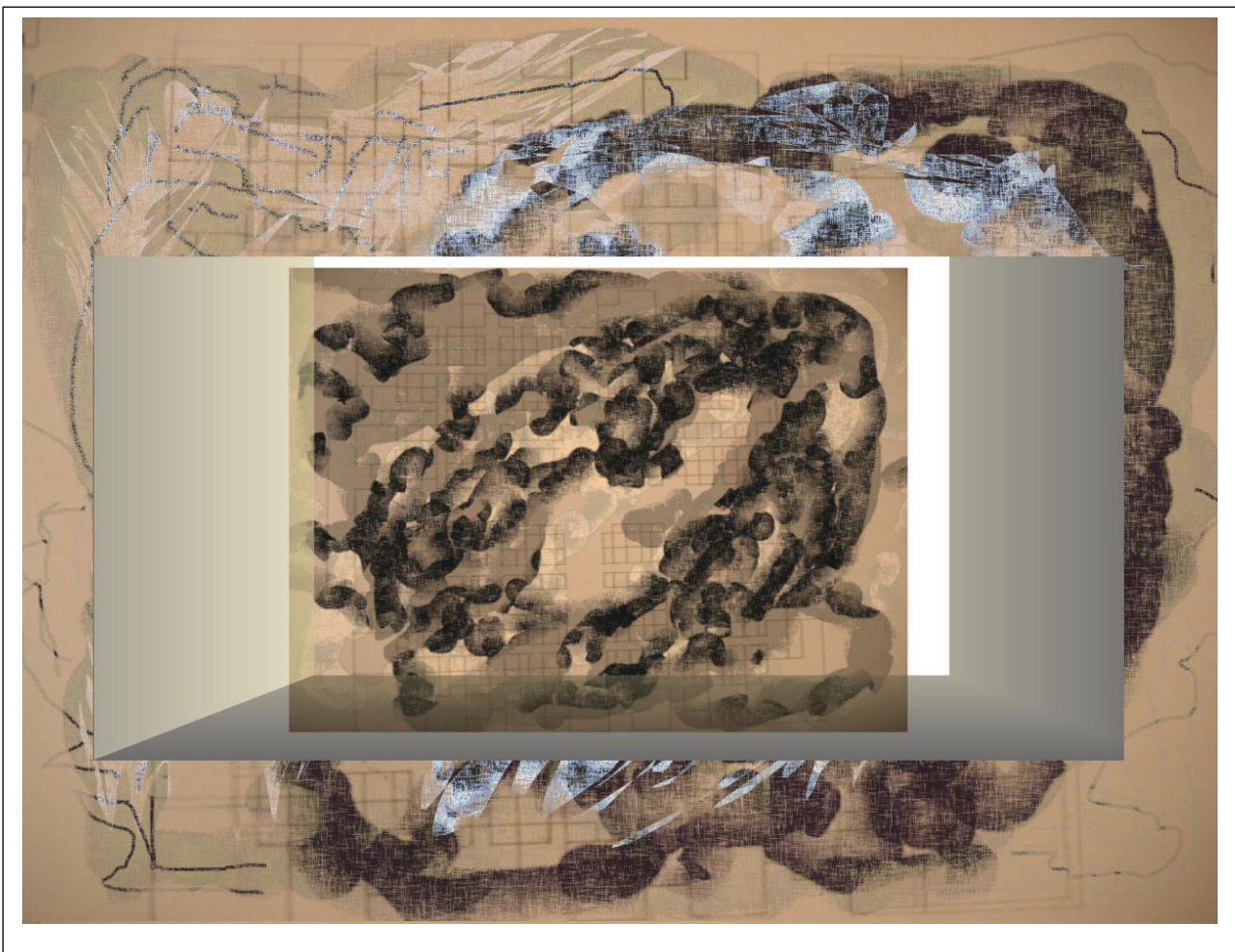


-7- Metonymy - Is in Rhetoric a highly substitutive mode in which one characterization or representation is modified to another dialectical level on the basis of not allegory but attribute. Thus while metaphor seizes on a moment of perception and localizes its own terms beyond the likeness of allegory to a heightened mimetic, metonym will on the other hand choose the dimension of the subject, its own qualities of self- relation. The Tao for example makes the path of a person the representation thereof. I personally like to think of metonym as absorbing the variety of rhetorical devices which relate part to whole...

In the drawing work below I am relating the conditions out of which printing and drawing map each other by drawing out each other's own attributes. In the virtual realm the ethereal nature of the medium and its concrete imagery are a simulacra formed on fields of activity which rather than acting as masks and overlays per the traditional modes are instead enabled by a streaming or holding open of a field. Accordingly many modes and modifications can substitute immediately and time can be erased - all can simply be returned to a prior state in which the drawing/streaming mode is held to contingency until a solution devolves effort to image.

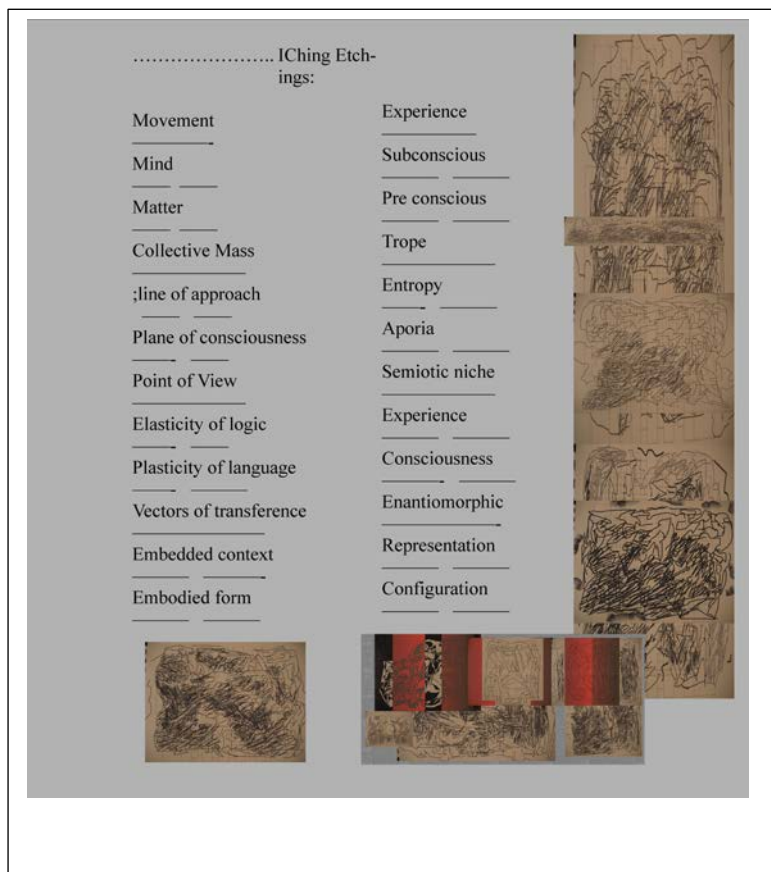


-8- Horismus - Definition by opposites : very familiar in art as “flip-flop,” i.e., phenomenological to the relation of figure to ground as co-defining. In my drawing here provided I have put a spin on the idea by relating the high definition mode that absorbs multiple masks while projecting form. The serial effort is embedded into its own series and these images, while individually formed to a joint like structuring , become a panorama which ad-juncture and compress as an example of that which is by that which it is not... the opposite idea would seem to be enfolding or embedding but in this case are visual proxemics that co-define.



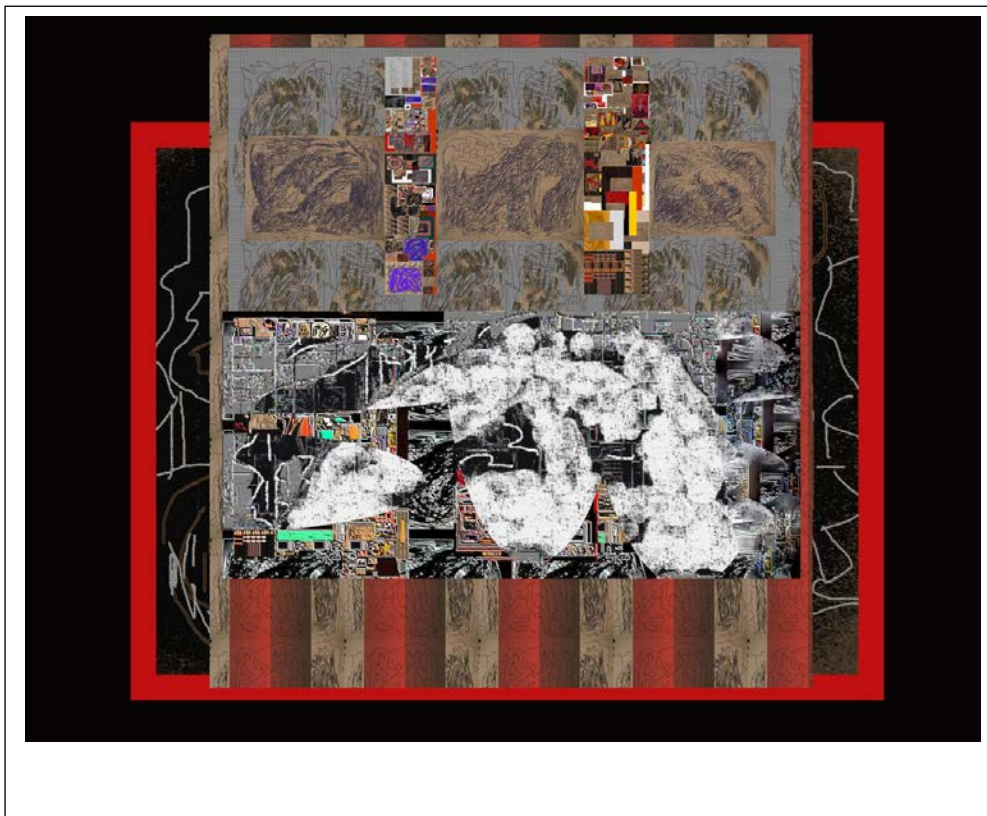


-9- Paradeigma : paradigmatic- the eventuality that accrues to a model... In my drawing the salient of the approach is to take a series of terms indicating morphology in verbal/visual space which can be broadly directed towards the porosity of the Iching format that has a similar relation of topology to topography.





-10- Paronomasia - word play similar to trope but directed at immediate context: The title of the work below is Motion Sensor Amain , referencing the fact that drawing in older language was termed “limning,” The term, “amain,” or force of the event has a corresponding linguistic density and resonance to the “drawing attack,” while the motion sensor to which it is predicate resides in the virtual realm software. Motion is mapped to the resource of drawing, a kind of dance wrapped in material reference.



-11- Polyphonic - has the meaning of multiple voices; in this work the drawing pairs the Chinese ideogram for heart with a drawing version of circulation. This is in an architectonic voice brought to variety through a niche space of vestibular antechambers in the succession of visual plateaus which arrive through the cyber sleeve.



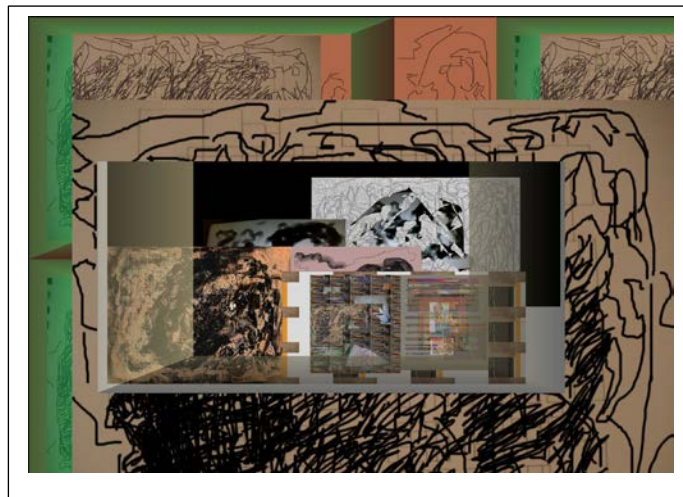
The addendum title of Xin Syllepsis- refers to the Chinese word for heart “xin,” poised-posed-composed poesy in relation to Greek syllepsis as meaning touching upon. In Rhetoric syllepsis refers to a word that modifies others through more than one sense of its meaning, as in a pun but towards more than one word. This extended modality has a history in the Paragone (*Bolland 2000 p. 12*). via Alberti’s use of the word “abbracciari,” meaning “polyphonic” resonance including grasp, espouse, snuggle, comprehend, measure, etc... things one does with drawing...

-12-

Aposiopesis means stopping mid- sentence for completion in mind: through this Rhetorical device of letters in a visual verbal space interrupted at their x-height I have selected the word “fragment” because it is so evocative of our culture’s relation to discourse through the Pre-Socratics, who focused on poetics. These remain to representation primarily through fragments, partial remains of their original texts...



-13- Anacoluthon - meaning mixing syntax : In this work a kind of cave drawing syntax combined with Mannerist sensibility and a computer space movement in which the marks seemingly go through a species of particle accelerator and are a spatial mix as a mark of re-view.

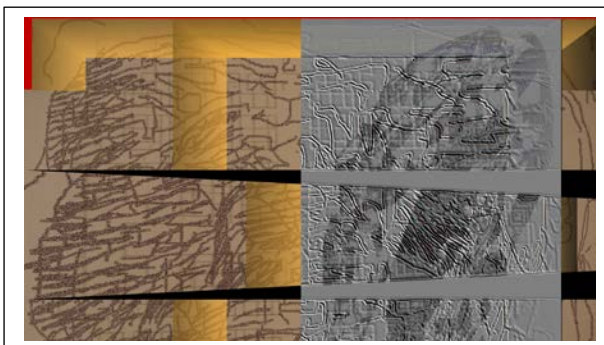


The improvised sheet space in conjunction with the computer realm “button” or plaque like form compose very mixed threads of virtuality . The sense of order which Mola (2005 p.15) relates to the Assyrian word “Skr”- a cognate of art from scratch to sculpture through mark in dirt, to scratch on bone, spot on clay, seal forms, bas relief, free standing sculpture, and no-space are alike the material continuum which have been shuffled out of the order of an alluvial, orderly compression. These orderings maintain the sense of a gamut between

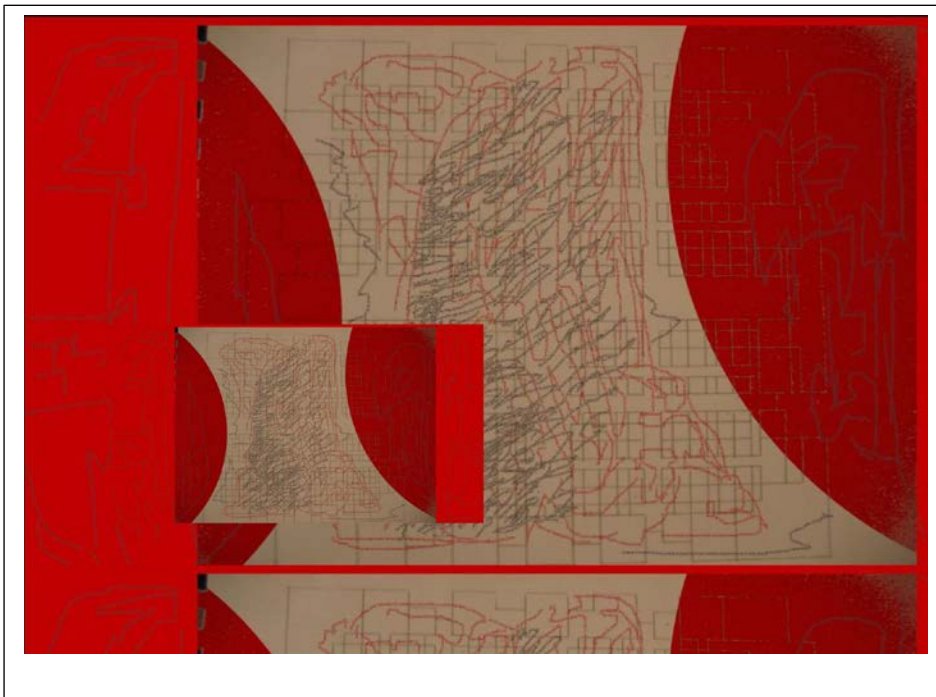


geological and human cultures through material morphologies at the behest of art meta-levels.

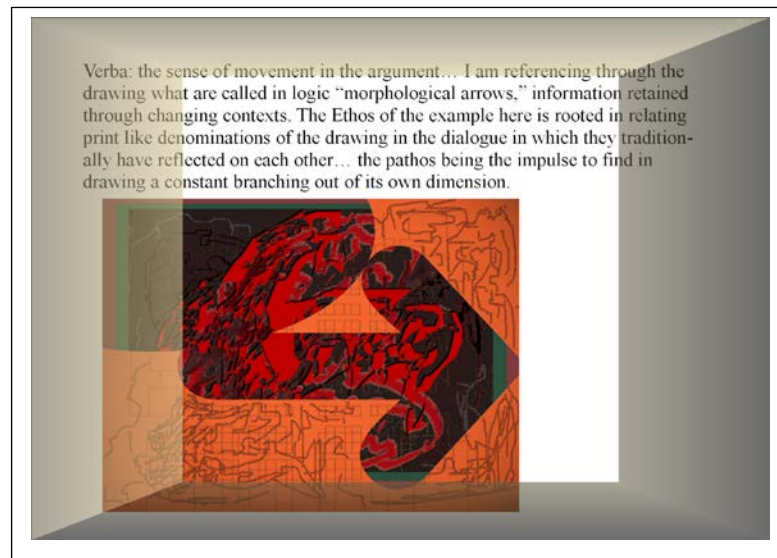
-14- Delivery - per Rhetoric meaning the qualitative parameters of presentation including posture, tone, etc . These have been translated here as three stressors: A) the impress of the mark which stresses space by tearing it apart morphologically, B) pattern and the stress on repetition, and C) the computer stress of a sleeve or labyrinthine circuit that contrasts with a projection to the computer button which comes forward to a plaque like plateau buttressed by the scroll.



-15- Synecdoche - This rhetorical device identifies the many by either a single example or in contrast, a singularity referred to as many. My approach in the drawing here is through the idea of the pattern and the pattern block. The original idea of a pattern block in my particular cyber art is a manifold of software streaming and combinations (masks of implementation if you will). The computer pattern of it referred to as a tile often has a connectivity that can make the pattern seem to contain more diversity than it does. In my example however, such diversity is immanent within the emphasis on drawing occurring through many technical levels. Since Mannerist drawing is my approach, a term Vidler (2008 p.98) has identified as meaning a gesture towards autonomy, I would concur with his characterization. . In the present example I use the cyber space example in which the block and the print have a natural relation of synecdoche. This process arrives in the work as a much convolved relation of drawing and printing. These are reflecting on each other through a meta-process which distinguishes for itself what Eugeni (2011, p.3) refers to as the *"neurological model of semiotics"*. Complex siting of a manifold can be brought to a sign. The block signifies a pattern, and also the pattern signifies the block. Between the two the block has a morphed identity in the virtual media as a meta-identity or metamorphosis. The ethos of pattern and print as indicating drawing to print modes are therefore linking phenomenological and semiotic threads of discourse by meeting form through building quality.







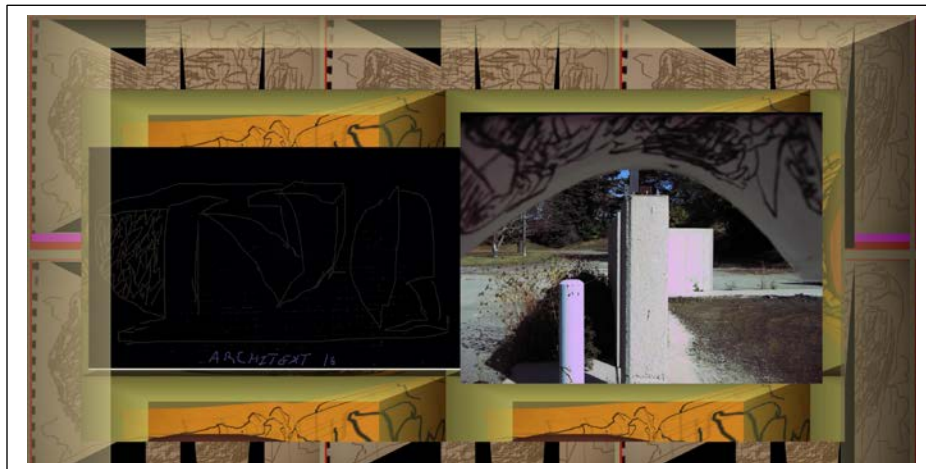
-16- Verba - The Rhetorical term is essentially the meaning of "morphological arrows" meaning information retained in logical sets throughout transformation events. Deleuze as cited by Bal (1999) in her book *Quoting Caravaggio* uses the term "point of inflection" as he re-sites the idea of point of view to a sense of metamorphosis ( closer to what I would call a mark of view, an idea Cronan (2013p. 250) attributes to Derrida).

Deleuze , introducing the idea of "rhizome " ( a neologism toward metamorphic values according to his *A Thousand Plateaus* , ( 1987) is skeptical that deep structures are retained. He therefore does not go along with Chomsky's sense of abstraction, which in its own way is similar to Pevsners belief in an Architectural vocabulary of abstraction per his own *Dictionary of Architecture* (1980 ) – pertaining to a belief in certain forms that maintain an organic resonance. In his book *Against Affective Formalism* ( 2013 pp.18-21), Todd Cronan addresses the question of what it is that language, as a mediated semiotic transforms , when he queries semiotic values as being able to create an absolute threshold of self- reference ( arguing essentially that the abstraction must exist in the world - ride on its shoulders so to speak.)

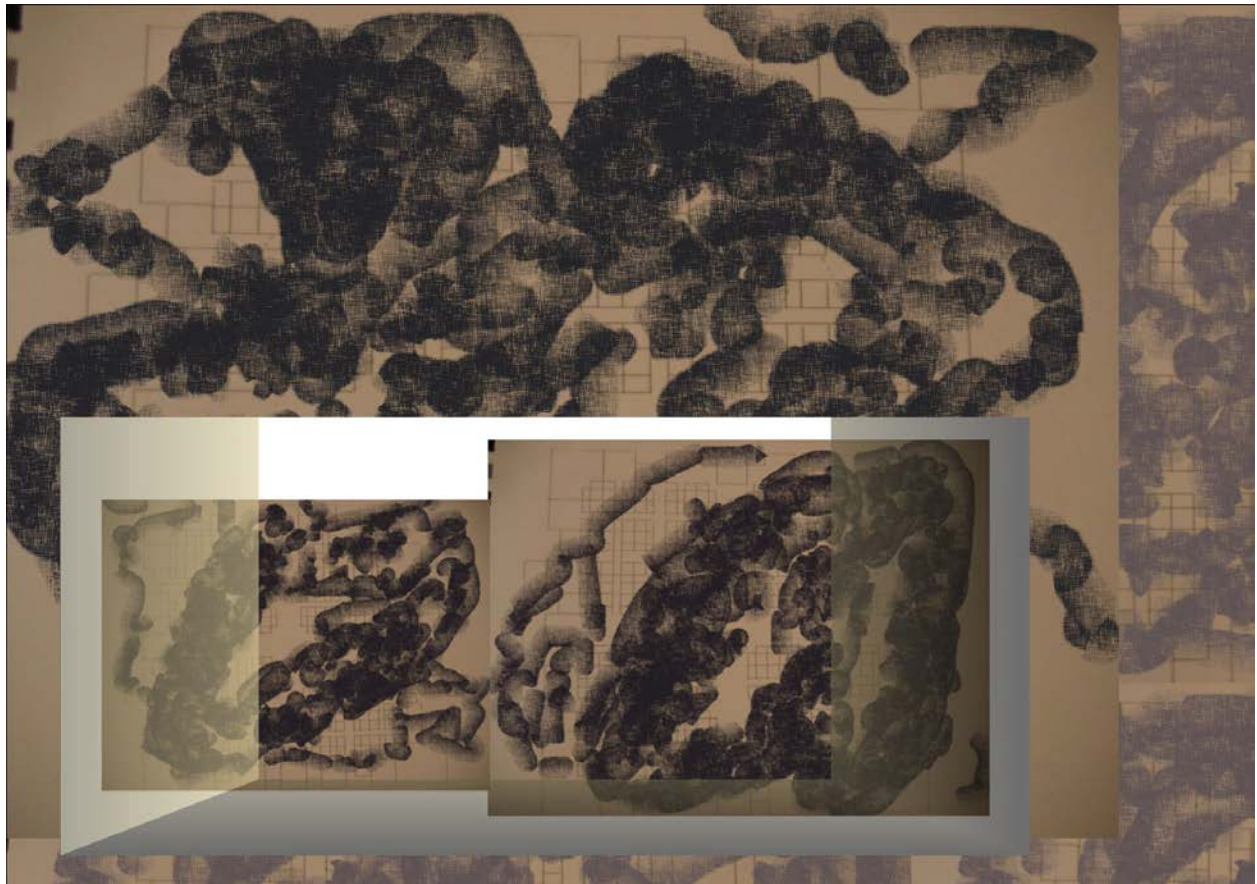
For my part I would counter that the objection oversimplifies terms. Semiotics has many branches and gradients for dealing with world order in terms of nominal, logical and expressive modes (2008 *durov.com*). ( In addition, the phenomenological roots which Eugini (2011) refers towards a "neurological model" are implicative of organic wholeness of an immersive whole beyond rules driven approach and these bring a complexity to reflexivity

within abstraction and art ontology that was previously unimagined.. We have seen this through Lacan in his matheme as introduced by Williams, in which the subconscious is the organizer. Similarly Bal ( 1946 p.5) has criticized Jeanette per narratology in relation to diegetic movement for parsing the level of reference away from an origin, thus more diffuse developmentally. On the contrary, she argues, essentially in Lacan's mode, that the present moment is that of the highest organization of moment... Thus what for Eugeni (2011) is in the neurological model and therefore means to him complex siting is similar to Smithson' idea that "All language becomes a collection of sites" (*Flam*, p.95. The cortical integration of such a collection is to my way of thinking precisely the "collective subconscious." The resources of the collective subconscious are suggestive, in my opinion, of "semiotic niches" as previously defined- a relation of creatures to resource in biology that can be considered towards a transformation of Marxist values. This process can indicate, as I use the idea, the reflection of phenomenological values within semiotics that bridge discourse and dialectic. In the particular use of my media this means the reflections of the material world that drawing has created around it, but which in the virtual realm become a new level of apperception within new art media. These exist as generative dimensions of immersion, interactivity, and simulacra . Deteritorialization per reference to Immanence as ground of emergent experience as itself creating experience is referenced by Stephen Gunzel (*b.u.20wcp. 2014*) and borrows from Deleuze what appears to be his own linking to Heidegger's "thrownness" which parses "being "as underlying "existence." Robert Fox (1996), discusses this as pertaining to an "it" or noumenon ( thing in itself ") implicitly contrasting the famous Heidegger of Being with Gunzel's interpretation of Deleuze... according to which he (Gunzel) finds phenomenology is a semiotics- in- process. Thus metamorphosis in world perceived through metamorphosis in mind is my own take...

-17- Topothesia- Per Rhetoric means description of an imaginary place - in this work I have taken photographs of the foundations of a ruined structure, and photographed my drawings which are foregrounded at outset as creating a kind of imaginary structuring. Then that process has been amplified by virtual media drawing in the computer to deepen the sense of information architecture which in my drawings symbolize the act of rendering. Such draft, through architectural joinery cognates, builds a virtual tableau and thereby a transformative plane of form and experience generating topologically an intuited connectivity.



-18 Sprezzura: This term in Rhetoric means to make difficult means appear simple and I have chosen here a drawing mode that exaggerates the scale of a mark to give the feeling of a brush; but because there is not the taper, flow, material and pliability of the art brush, I instead must learn to create a motion flow, a kind of movement map as a carefully parsed conflux and convolvulus of moods and modes hyper-located to rhythm. The metamorphosis is between trace elements of value and the more “rhizome” or map-like mode of hyper integration between reflective and transformative simulacra of trace associations within their actual usage.

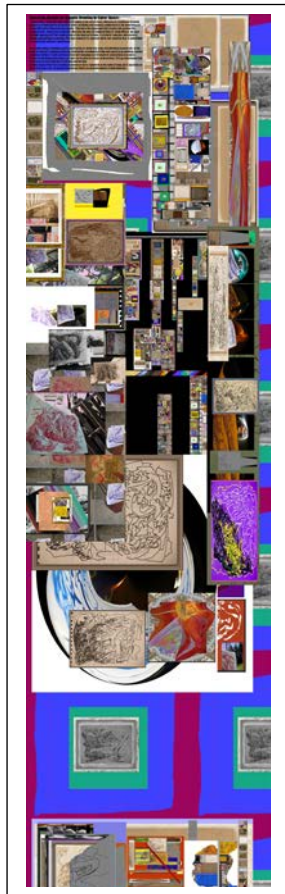
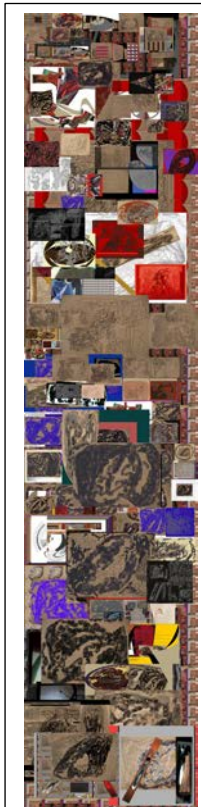




-19- Semantics - pertain to the perception of reality and as such taken up here through representations of my interest in configuring my archive as it's own expression. I believe the artist of today relates the virtual realm to art for art's sake; one is creating archives for the future, rather than treating the objects as financial agents.

I gang the canonical circuitry of my ongoing theme into the large immersive space of a PDF or HTML scrolling field that allows one to enter the work as though a labyrinth. Thus a dialectic between the physicality of drawing and that of the twists and turns of the media-immersion compose a generative yet varying experience. I say "varying" because the viewer does the scrolling and can alter scale and movement axis.

This places the viewer in the context of my own means of a quasi Mannerist carving through drawing which in the new media is both a motion sensor map and an embedding of material associations; with considerable psychological associativeness to drawing as philosophy by emphasising the perceptually transformative dynamic between drawing and printing.





-20- Enallage- Involves mixing modality for expressive purpose :

In the following two drawings, the cyber range variously mixes drawing through a sheet-like form with the computer block or “button” which in turn is contrasted with its use as pattern. The drawing haptic is mimetic variously to monochrome and color, chalk, wash, pen, while the software relates to this diegetically through means of screen-like color blocks . The computer distortions are channeled through the streaming process of holding mask- like areas to modality interceptions, while whole pictorial blocks have also been compressed. Text areas have been introduced in a “text mapping” mode which follow the computer circuit spatially; this is a species of enallage that artists have borrowed into media variously as quotations of Duchamp’s Anemic Cinema inside and outside Academia.. Also camera work interrupted by drawing has been combined with drawing inside the computer to implicate a contrast of environment. Asher ( *Whitney, Rorimer, 2006*) for example in a photo project, placed a statue of George Washington moved from outside the museum to its interior . This played with the fact that bronze, the statue’s medium, was generally meant to be outside buildings, while marble is associated with interior spaces.



### Allois: Per Durer's MW Baths

Allois- can be seen as breaking a subject down into its alternatives. Rhetoric is self-refracting in that pathos, ethos, and dialectic are spins relating context, expression, and discourse (the latter can be seen as subjective version of objective, paradigm driven dialectic). Identity, being, and usage pertain as well to immersion, interactivity and generative modes. All of these relate to the scope of metonymy as well as the broad subject of Rhetoric, in that a chain of signifiers has the moods as detailed in (Durov, 2008) of relating an organ to a body, clothing to person, and creator to creation. Along the way the broader order of nominal, logical and expressive modes are slanted in the spin of metonymy to the relation between logic and context out of which the nominal are perspectives.

*Durer's relation to the camera obscura created a pair of prints in which the insulated (in camera) environments of men and women's baths allowed him to pun towards point of view. In the Men's Bath there is a variety of perspectives created by objects and situations that claim attention, while in the Women's Bath a more unified perspective is interrupted only by the emphasis on wood grain towards which the knots gather in minor interruptions. What this might mean in terms of male and female psyche is beyond the scope of this article, but the idea of the prints in removing a single vanishing point or perspective and displacing it with alternatives within a subject field allows a sense of emerging construct- such as is my preference in relating discourse as the shadow of dialectic and on the other hand dialectic being the shadow of discourse as well.*



## Summary

### Appeiron and Appearance

The Greek word *apeiron*, which must for us be a cognate of the word appearance, means unbounded - as Austin Heath observes in *Mathematical Infinity and the Presocratic Apeiron* (BSU, 2000). The word is reflective of the kind of link between a subject and its field of manifestation as morphed being of a whole qualitatively greater than its numerical parts, yet composed of its matrix - as termed the Immanence that Gunzel (2000) describes through his article on Deleuze/ Guaterri in *Immanence and Deteritorialization : the Philosophy of Giles Deleuze and Felilix Guatari* . He finds Perception in mind as more than just being within dialectical and transcendental or synthetic modes of contrast described by Kant (1952, pp 1-29). Such meaning is formed on objective comparison. Rather than these paradigmatic axes of essentially dialectic praxis, Immanence instead discovers itself in an ongoing metamorphosis through its own transformative and subjective content which is informed by the instinct towards discourse: the discursive.

A similar understanding likewise is related in the subjective mode presented by “conceptual blending theory of semiotics” which observes towards selecting issues (*Semiotics Encyclopedia*, 2012) and finding topographies that relate and project findings through the process of discourse, thus making use of the moods of the unbounded through pragmatic usage modes. This in turn is the heritage of rhetoric which has mediated the moods of pathos, ethos and dialectic, or per Durov (2008) recognizing nominal, logical and expressive critique, alternately termed by Seaman (1999) as interactive, immersive and generative fields in media, to cite some examples of the ongoing metonymy... That the phenomenological and semiotic join, as mutually co-defining the reading of reality are in the domain of Drawing - which by creating experience out of experience, finds the levels of expression that are visual rhetoric at its best mediation of movement in mind and world.

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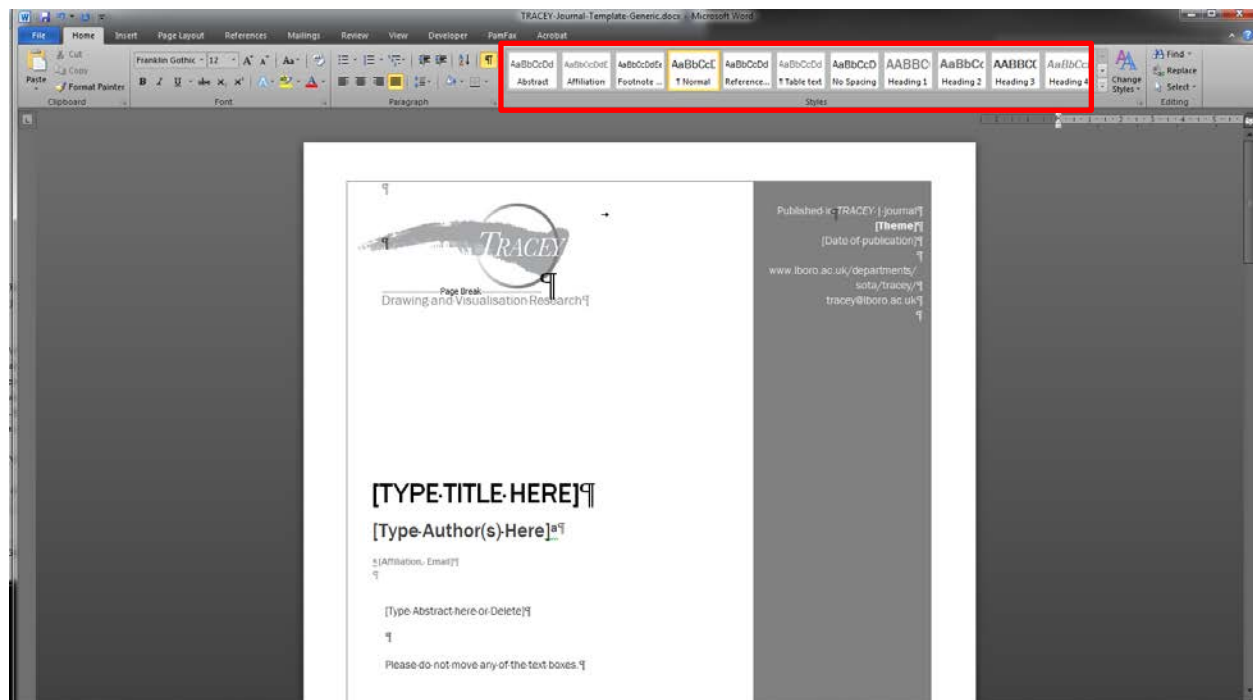


FIGURE 1: STYLES IN MS WORD

## HEADING 1

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*This is a quote*

## Heading 2

Normal text

1. Bullet point list 1
- Bullet point list 2

## HEADING 3

Normal text

FIGURE OR TABLE 1. CAPTION

**Table header (bold)**

Table entry
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## REFERENCES (NO BIBLOGRPAHIES OR ENDNOTES)

To comply with Harvard conventions<sup>1</sup>

Bailey, G. H. (1982). Drawing and the Drawing Activity: a phenomenological investigation. Ph.D. Thesis, University of London.

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<sup>1</sup> Footnotes to be used sparingly